

GIBSON

- 1A-1 -

IN: Okay, what I'd like you to do is, see, you got a book with two photographs in front of you, and we'll turn the pages and you'll see some more, actually, we'll go through them one by one.

The first photograph, on my right, there, I'd like you to give a response to that as directly and honestly as possible, just what you think about that photograph. Why don't you go, what are you thinking?

?: It's hard to really, it's hard for me to understand what the centre image of this picture actually is.

IN: Well, isn't that obvious? Describe the photograph.

?: What I see is a person, looking back onto the photographer, I guess, surprise, laughing. And in the background I see a wedding.

IN: So, do you think it's any good, that photograph?

?: It's hard to say.

IN: Come on now, just say what you think.

?: What do I think about the photograph?

ble. Comme si je m'en vais à Toronto, je vais voir la tour de CN, ça, c'est, tu sais qu'est-ce que c'est, tu sais où est-ce que tu es, ah, c'est par mon voyage à Toronto je suis allée visiter la tour du CN puis j'ai pris des photos. Ici, je ne sais pas, ça, ça ne me dit rien.

IN: Puis la prochaine?

?: Ca encore, ce n'est pas mal, c'est fade, tu n'as même pas de vie, c'est des arbres, okay, mais ... Si au moins tu avais des coureurs sur la piste, mais tu as rien. Ca ressemble ????? une prison qui est clôturé.

IN: Est-ce que tu te sens prisonnier?

?: ??????. Ca donne, ce n'est pas gai comme photo.

IN: Est-ce que toi, tu regarde les photos?

?: Oui.

IN: Souvent? Tes propres photos?

?: Oui, puis je remarque si j'ai fait des erreurs, aussi, puis j'essaie de corriger après.

IN: You wouldn't take a photograph like that, would you?

?: Honestly, no, not really. But it would depend on what the photograph was intended to show. If it was supposed to give a sort of candid picture, then it obviously, I think it did quite well.

IN: Do you get anything from looking at photographs like that? Do they give you pleasure, do they give you surprise, shock?

?: A bit of a surprise.

IN: What about you, what do you think?

?: Well, personally, I don't think it's a very good picture, because it's hard to understand exactly what the photographer wants to relay to the viewer, because there are many different images in the picture, and it's hard for us to see exactly what the photographer wanted to say. It seems to me that the focus was intended to bring out the wedding couple, because the person in the forefront, the picture seems a bit blurred. And he looked startled, like he was taken by surprise that the picture was being taken. And the top of his head is being cut off, so that says to me that he wasn't really the central image in the photo. It seems to be focussed on the couple in the background.

IN: Don't you think that sets up a certain tension within the photographs, you have this guy right in front of the camera, and he's partially blocking the view of the scene behind, and he has an expression which is of surprise or something like that, or shock, even sort of aggressive toward the photographer. Don't you think that's interesting?

?: In a way.

IN: Okay, well, let's look at the other one. What do you think of that, the one with the girl walking toward you and the man walking away.

?: Well, there's a lot motion involved, because you see people walking. But I feel that in this picture there are too many people with their backs facing the camera.

IN: Isn't there just one?

?: Well, there's a couple, and there's two more in the back there.

IN: Oh, I see, in the background. Do you find anything interesting about that photograph?

?: I find it's interesting because the pole in the photograph is not exactly in the centre. Now, from what I know, my

basic rudimentary knowledge is that when you have a pole or a large object cutting the picture in half, it should basically be farther over to one side than from the other, because you don't want to cut the picture completely in half.

IN: Right. It shouldn't be in the centre. But don't you find anything interesting other than that? What about the girl?

?: She seems like she's in a rush. She has to get somewhere, she has a very determined look on her face.

IN: And she's wearing a cardigan with what?

?: It appears to be, it's hard to say.

IN: Elephants.

?: Yeah, elephants, elephants and a trainer.

IN: And then the miner's wearing a cardigan with?

?: With an eagle.

?: A bird of some sort with a dog. It seems like an Indian design.

IN: Okay, so that one doesn't excite you too much either.

?: Not totally, no.

IN: Turn the page and see what else there is.

?: Striking.

IN: What's that?

?: It appears to be a shot from, it's a night shot. The horizon in the background. Let me get a closer look.

IN: Shows a sort of landscape.

?: Yes, it's a landscape photo, with people in a sunroom.

IN: In a sunroom?

?: Or a sundeck.

IN: Swimming pool, outdoor swimming pool.

?: The swimming pool's covered from the photo.

IN: Why's that nice and the others aren't?

?: Well, it's an open shot, it leaves a lot to the imagination.

?: It shows the sky and there's a nice tree, and you see the shade, so it's obviously a sunny day.

?: It's more like its simplicity.

IN: For this picture, the composition is simpler, eh?

?: For this picture, you see one specific central object or image on the ... the eyes are directly glued onto the central figure and the composition, with the background, the landscape in the background, adds to its scenery.

IN: So it's easier to read? The others are more complex.

?: It's easier to see what the photographer was trying to say, he was trying to express his thoughts.

IN: So that's the one with the tree. What about this one over here?

?: I guess I know where it's from. It's from the CN Tower looking to Lake Ontario, and it's very nice. You see a couple holding each other there, looking out. You see all sorts of sailboats on the water, quite a few, as a matter of fact.

?: I think the picture was more trying to give an image of patterns, like the railing on the wall, he's showing concentric patterns of lines, and I think the background, the island and the boats and the people, are just used to show its natural surrounding.

IN: Right. That's a view from the CN Tower, partially looking down, with a couple on the left-hand side.

?: There's one thing that I'm not crazy about in the photo is that there's one gentleman looking out, to the left of the couple, and he's partially cut off, so I'm not sure whether he's intended to be in the photo, as a necessary piece of the photo, type of thing, or whether he's there because he just happened to be there, or whether he was intended to be there.

IN: And that sort of spoils the composition for you?

?: Just a bit.

IN: So what about these photographs here? You just turned the page, you got two more photographs. The one on my right, what do you think of that one there?

?: That's a very majestic photo.

IN: That's a majestic photograph. You've gone from lousy to majestic.

?: I feel relaxed looking at a photo like that, with the flowers, and you see people reading, relaxed, in a very relaxed state, and a nice building in the background.

IN: Now, what you've seen so far, do you think that anyone could take these photographs?

?: Not exactly anyone.

IN: Don't they give you the feeling of being like snapshots or something like that?

?: The first couple did. But this one, it seems more of a set picture.

IN: More composed, more time taken to make the photograph or something like that.

?: I think it seems like it was planned out.

IN: What about this one right here, on my left, the one with the dog standing in the shadow? No response.

?: It's interesting. I feel that the dog being in the shadow is significant. I'm not sure what significance it portrays, but it's definitely the most significant part of the photo, because it's basically a normal street scene, and you see this billboard that has nothing on it right in the centre.

IN: What about the composition of the stuff. You were concerned about composition earlier. What about that?

?: Well, I'm not sure. Nothing strikes me right away.

IN: Okay. Well, do you like that photograph?

?: Not totally. I feel this is more of the --

IN: But it's intriguing, eh?

?: Yes, it's definitely, it gives you a lot to look at. There's a lot in the photo that you can focus your eyes on and look at different things to take it different ways.

IN: You mentioned the earlier photograph of the tree, which was simple, compositionally simple. This one is much more complex and you find this more interesting. Don't you think that if you look at photographs like that, you start to realize that the more complex they become the more interesting they become.

?: In a way, it's more interesting that it teases your mind to try to find something in the photo, while the other one, with the tree, was basically self-explanatory. You look at it and you basically know what it's trying to say.

IN: Now, let's go back to the first one. Okay, what do you think now? Look at it. Still the same response.

?: I feel a little better about it, a little more peaceful toward ...

IN: Okay, maybe if we keep going back and forth it's going to get better. And the second one?

?: Personally, I'm not fond of the second one. Too many wires and such.

IN: Okay, well, thank you that was really great, wonderful.

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IN: Okay, I'd like you just to look at these photographs that you have in front of you and tell me what you see and whether you like the photograph, what you like about the photograph or don't like about the photograph. So just be as spontaneous as possible.

?: Well this photograph here, on my left, of a man standing on the sidewalk looking down, it's kind of a lonely feeling that I get to it, that the man is empty. The streets are empty, all I see is a lot of cement and concrete and loneliness, actually, and that's the overall feeling I get from this photograph. In direct contrast to the photograph on the right, where there's two people in motion, excuse me, one person in motion, one person looking, and I like the quality of the light in the second photograph here, I think, a lot more than in the first one. The lady that is shadowing her eyes from the sun is super, a real character. She looks like my maid, actually.

IN: So you like both of these photographs?

?: Yes, for completely different reasons. I wouldn't want to put the photograph of the man on the street, the lonely one, I wouldn't want to put that in my room or anything like that.

IN: Do you photograph yourself?

?: On the other end, I was a model for a while.

IN: A model, oh, I see, okay.

?: I have friends that are photographers, and I talk art, but I don't ...

IN: Do you think these are art?

?: For sure.

IN: Why?

?: Because they're creative. There's a combination here of something that's new and something that's significant, and I think that's enough for it to be creative.

IN: Don't you think they're just snapshots, just taken spontaneously, without much thought?

?: If they were taken without much thought, then I don't think that the person would have taken up the camera in the first place. If they're going to be photographs taken without much thought, I don't think it would be evoking the kind of feelings from people like me.

IN: Why don't you turn the page and give me a response to these photographs.

?: Yeah, action photographs. I like these. I like people photographs, I like faces, a lot of different faces. And the

photograph here, this is super. Looks Fellini, actually.

IN: Don't you think that's a very confusing photograph?

?: Confusing?

IN: Visually confusing.

?: No.

IN: You can read it quite well?

?: Yes, you can read it, I guess, two or three or four different ways. I don't think that's confusing.

IN: Okay, go ahead.

?: It's just fun. That just means that there's a lot in it, and that's why they're not taken at random. This man's expression here is just great. And the wedding scene, that's what reminded me of Fellini. The photograph on the right is, I like telephone wires, I always have.

IN: Do you want to describe that photograph a little bit?

?: Just the layout of it?

IN: Well, compositionally, what the content is and so on.

?: It's another street scene, but it's taken from a different angle in that you have much more sky than you do of ground. And the sky's the background for a high telephone wire with lots of cables going this way and that, and a few people walking down the street, their backs toward the camera, and one person with their face toward the camera. And it looks like there's a high wind because the lady's hair is blowing all over the place. And the man's sweater, you can tell, I think, it would probably be an autumn day, because the sky's so clear, clear of clouds, in any case, and the man's wearing a big sweater. And there's no snow.

IN: Do you like that photograph?

?: I like the photograph as a photograph. I don't like the photograph as, like, I wouldn't want to be there. I wouldn't want to be on that street.

IN: Why?

?: It's a small town.

IN: What if I told you it was a big town?

?: If it's a big town, then it's small street in a big town.

IN: Do you want to turn the page? So, you like photographs with people in them. This photograph, the one with the tree, doesn't have have many people.

?: No, it doesn't have any people, but it's exotic, it looks like an exotic place. I think there's ocean in the background.

IN: There's a couple on my right-hand side, you can see, right?

?: Oh, here, taking the sun?

IN: That's right.

?: Oh. It wasn't immediately, it didn't jump out at me. The first thing I noticed was the ocean in the background.

IN: What about the tree? That's right in the centre.

?: Yeah, but, no, the tree for me is what I noticed second, I noticed the ocean first. And the sun. The natural light in this photograph, which I liked.

IN: So you find that an interesting photograph also?

?: I'd like to see that in colour, I'd prefer that one in colour than in black and white, actually.

IN: How do you feel about yourself taking pictures like these?
Do they interest you in that way?

?: I don't think I would take pictures like that. I'm not a photographer, in a sense. I never really wanted to pick up a camera and start shooting things. Things that I've seen with my eyes, I say, hey, that would be a really nice photograph, or look at the lights through here, have really fascinated me, always do, but I really don't have the desire to photograph.

IN: Okay, the next one, what do you think? Describe that photograph. Do you know where that is?

?: It's a lookout of something, I don't know what lookout. Maybe it's the Empire State Building or the Statue of Liberty or something, or the CN Tower, someplace high.

IN: CN Tower.

?: It's someplace high. And so it's a lookout. And there's lovers and there's another guy looking out over water and the little islands, and the bars make a really nice geometric design of the photograph. Again, this would be a really nice picture in colour. If you could do something, like keep the bars the way they are, the greys and the blacks,

because of the foreshadowing, see, each bar is black and white because of the way the light's hitting it. And if you could keep that black and white but keep the view in colour, that would be real nice, a real postcard effect to it, I think that would be fun. Can I turn the page?

IN: Sure.

?: Oh, this is lovely. This is a castle, and there's a lot of healthy plants, well, I don't know what kind of plant that is, it's a flowering bush, and then other trees all around it, and in the background is this big castle, museum-type building. And in the right foreground there's all these old ladies sitting around reading their newspapers and talking about their grandchildren.

IN: Do you like that photograph?

?: Yes. I think it's very fun.

IN: Can you tell me why you like that photograph?

?: Because everything in it is old except for the branches and the flowers. I like that.

IN: The people are old and the building is old.

?: The three women are old, the building is old.

IN What about the composition their way, over to the right-hand side, almost out of the picture?

?: Exactly.

IN: That doesn't bother you?

?: No.

IN: Don't you think they should be in the centre?

?: No. I like the flowers in the centre.

IN: Okay, go on to the next photograph.

?: Oh, back to small town. Another landscape of a street scene, and tall shadows. There's a dog in the left-hand side foreground, but he doesn't have a shadow because there's a person standing behind him that you don't see, but all you see is their long shadow. So the dog appears to have a human's shadow, which is kind of cute.

IN: That's interesting for you?

?: That's interesting, it's not great, it's not remarkable, but it's interesting.

IN: What about the rest of the picture?

?: Well, it's fun because here's this big billboard and there's nothing on it, and that's refreshing. And the shadows of the buildings in front here, that's nice. I don't know, the buildings aren't remarkable in a sense, they're just kind of square and ugly. The photograph is nice, but what you photographed, I don't really appreciate things like landscapes of this nature. There's not really room to breathe, for me. If I was standing on that street I'd definitely feel hemmed in.

IN: Alright, there's one more left, this is the last one.

?: It's funny, your eye tends to jump over the fence. There's a big fence in the foreground that you can see through into a running track and a building in the background and a line of trees. And my eye jumped right away jumped over the fence, this way, over the fence, not through it, but my eye travelled up the pole and it went, so the first thing I saw was sky, and then I went down, from the other side of the fence, I didn't look through it, which is probably what I would have done in real life if I was there. I probably

wouldn't climb the fence to look through it, or walk right up the fence so that your eyes can go through the little mesh. It's a fun photograph. It looks like my old high school. My high school was a building like this, and it had the track in front of it. But I don't think we had a fence.

IN: A fun photograph, is that what you said? What does that mean? Is it enjoyable?

?: It is enjoyable, it's a treat.

IN: Do you find some of these photographs depressing?

?: The first one, back here, the man on the street looking down his back towards us. I find that a very lonely photograph, not depressing, but just sad. That's the one I really felt sad about. The other one, of the building and the dog shadow, was also, emptiness, that's what I get from it. The city is empty, not the photograph.

IN: Okay, that's very good, thank you very much.

?: Pleasure.

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IN: Okay, why don't you just say what you think about these photographs. Just start with the one on my right.

?: The first thing I noticed when I sat down is, you can't see the dot pattern at all, and I'm really looking up close, it's very, very nice printing, it's a very tight dot screen.

IN: Oh, you're looking at the printing.

?: Yes. I'm used to seeing things in newspapers and magazines, in Photo magazine too, but even Photo has a large dot pattern. This is very tight, very, very close dots.

IN: So what do you think of the photograph?

?: Nice tonal value, nice blacks.

IN: That's the photograph of the man standing with the fur coat, and his back turned toward the picture.

?: Quite a nice diagonal that the sidewalk cuts in the foreground. The car is a good element, the car right beside the man, so it's way off balance, you're eyes just go right to the left of the photo.

IN: Could you look at that for a long time? Don't you find it sort of boring?

?: I don't know if I would look at it for a long time.

IN: Or you could look at it again and again?

?: Yes, I suppose so.

IN: You could? Okay. So go on to that one. What do you think there?

?: This is more interesting at first, because you've got a few things happening. You've got this guy walking to the left, and you've got the woman looking toward the left at something off the frame. And then you have a woman, everyone's going left, just at the far right side of the picture, her pant-leg is cut off by the edge of the frame. So there's a lot of movement going toward the left, and the man's shadow is right at the edge of the left frame too, so it's quite nicely composed. I have no idea what's happening off-frame, but you're drawn into it a little bit because you see them noticing something. It's probably just a bus or somebody on the outside of the frame, but it has a dramatic look because of these shadows too.

IN: But you find it interesting for some reason?

?: Better than this one, there's more going on in this one, in terms of, this one is nice graphically, this one is nice for

the human element, I guess, in it, the human interest.

IN: Right. Why don't you turn the page?

?: Okay. A wedding. Surprise photo, it looks like. He's got an interesting face, but I guess what's what you'd say about people in photos, an interesting face. It's a snapshot, the right moment at the right time, it looks like it wasn't carefully composed, it was caught.

IN: Do you find that intriguing?

?: Not past his look. His look is good, but the rest of it. There's one nice part about it, his hand down here in the lower left frame, there's a little woman behind the hand, and there's nice depth of field, so he's not really in close focus, in really tight focus, but she is, and that makes a nice contrast, it looks like the hand is part of her.

IN: What about his expression, sort of aggressive?

?: No, surprised. He looks like, what you doing taking my photo, that kind of look.

IN: Alright, the next photograph.

?: Looks like it was taken out west, somehow.

IN: It's not out west.

?: Yes, I know, I see Toronto, but it looks, there's wind blowing and there's wide-open space, the guy with the sweater on here, it looks like something you'd wear out west.

IN: How does that compare to the other photographs?

?: To all the others? I don't know, it doesn't really interest me that much. The wires are nice, but apart from the girl's look there's not much going on, just the people on the street, the shadow's interesting here, but it doesn't draw you in as much as these two on the other pages.

IN: Well, turn the page.

?: These two are very nice graphically. They're just pleasing to the eye, as soon as you turn the page.

IN: So you're talking about the composition.

?: Yes, the composition's very nice. The tree has a sort of, I don't know if this is a good thing to say about a photograph, it has a painterly quality to it. The grain of the

texture is very nice here. The windows are a nice element too, because they sort of bring your eye into the tree, and you're drawn in from the left to the centre. And then this shape pulls you out to that tree on the right side, which brings you again to the middle of the trees, so it's a nice composition.

IN: You seem to analyze the photographs as to the composition. Do you photograph yourself?

?: Yes. Not as much now, but a lot a couple of years ago. But I'm always aware of the frame, even in films. I do more filmmaking these days, but when you're setting up a frame you have to be aware of it.

IN: Is that the kind of photograph you would make?

?: Yes it is, more than these two, I think, because I'm always thinking of ...

IN: These aren't about composition.

?: Yes, I'm not that adept at getting the camera ready in a situation where something's happening. This is a very good example of ...

IN: Which one was that?

?: The one with the man looking at you at the wedding. That's a good example of capturing the right moment. That's quite hard to do, I suppose you have to be ready and you have to be looking, I guess, really quickly and just know that this is going to look good at a certain point, and just take it. This you could take all day to set up, and it's a graphic composition as such.

IN: Take all day to photograph it?

?: To set up the frame or to set up the right light or to wait for the right moment.

IN: But it's just as spontaneous as the other photographs.

?: Yes, it was spontaneous? And this one?

IN: Also.

?: This one could be set up as well, you could get that couple in there, I suppose. The lines are the biggest element in this, but then the lines bring you right in to those people. It's a left movement. And of course the islands out here. They're looking out. What is this, the CN Tower?

IN: That's correct.

?: They're looking out on the islands, that gives you something to look at after you notice them.

IN: Alright, what do you think of these? It's the one with the museum-like building.

?: Museum-like building, and some flowers, some foliage, leaves of a tree on the left side, and some women sitting reading papers in the lower right corner. Can't really say much about it.

IN: Doesn't do anything for you.

?: Yeah, doesn't really do much. This one does more. I like the dog in the shadow.

IN: Can you say why it does more?

?: I don't know, that's hard, that's tough. I guess because you've got something going on outside of the frame. You got this guy's shadow coming in over the dog, and here's the shadow from a house coming out on the other side, so you see the shadows. There's no people in the photo, there's nothing really going on. This dog is standing there looking at the scene.

Some people will look at it and go, oh that house looks like my old house, or something like this.

IN: What about the form and the content? Do you look at the content, or do you look at the form, or do you look at both? You talk about the composition quite a bit, then you're quite concerned with the technique.

?: Well, if the content's not there the form better be good, I guess. Form can stand on its own, but there is a certain importance placed on entertainment value, on having just form or technique, I mean, when you see this and you go, there's these little gyrations that happen with the fence. I'm looking at the photo of the barbed-wire fence with the, I don't know, is that a park behind it? And you see these, and you go, hmm, that's quite interesting, and that's the technique of the printing.

IN: When you look at that fence, do you go through the fence or do you over the fence?

?: I go through it. My eyes don't go up like this, I go right through, because you have these long benches that go right to the horizon. You just sort of lead yourself in through the barbed-wire fence. If there's a strong content value, here's a good example of a strong, strong content value, then the form takes a back seat, as in this one.

IN: So the one of the wedding relies more on content than on form.

?: That relies more on content than form. This guy's looking at you and he's out of focus, but it doesn't matter because there's something drawing you in, you're instantly pulled to his eyes. But I don't know, if it was more happening, I guess, in terms of this kind of thing, there's only one element of that, one surprise element. If there was more things happening around here, then it would carry itself off more in terms of the content. This one is pure form, for me.

IN: The one with the tree?

?: Yes. But it's a great example of it. It carries it off really well.

IN: Well, thank you very much.

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IN: Bon, est-ce que tu peux juste parler un peu des photos, par exemple la photo que vous avez devant toi?

?: Bon, moi, je trouve ça pas mal, c'est pas un genre de photo que moi, j'aime, c'est sombre, et puis il y a beaucoup d'om-

bres, puis je ne sais pas si le ???? c'était pour représenter le côté luxueux puis le côté ???? , je ne sais pas si c'est ça qu'il voulait faire, mais, moi, ce n'est pas une photo qui me plait du tout, du tout.

IN: Mais ça existe dans la vie.

?: Oui, ça existe, malheureusement, c'est un fait de la vie, mais, pour moi, la photo est mal prise parce qu'il y a beaucoup trop d'ombres.

IN: Il ne doit pas avoir d'ombres dans la photo?

?: Il me semble que, c'est parce que là, tu vois l'ombrage d'un personnage que tu vois pas dans la photo, ça fait trop sombre.

IN: Puis toi, te n'aime pas voir un côté de la vie qui existe normalement?

?: Ce n'est pas que je n'aime pas le voir, mais si j'ai à faire à regarder une photo, j'aimerais plutôt que ça soit plaisant.

IN: Pour te transporter ailleurs?

?: Oui, pour être plus, c'est plus relaxant, ça me plait pas de tout celle-là.

IN: Puis celle-là?

?: Celle-là, on ne voit pas vraiment la scène, on voit une édifice, puis on voit le dos d'un monsieur. Quelle est l'édifice, on le sait pas, il y a rien pour vraiment nous montrer qu'est-ce que c'est. On ne sait même pas qu'est-ce qu'il regarde, le monsieur, premièrement.

IN: Mais on sait déjà qu'il est tout seul.

?: Il est tout seul, oui, mais il regarde quoi? Puis la scène devant lui, c'est quoi? C'est une édifice, mais quelle édifice? Il n'y a pas de point de repère, tu ne peux pas reconnaître l'édifice. Si je la voyais, là, je la vois comme ça, mais si je le voyais en personne, je ne saurais même pas que c'est ça que je viens de voir.

IN: Mais même si c'est une édifice sur la rue, ça se peut que ce n'est pas une édifice importante, non plus.

?: Ça semble pas mal impressionnante pareil, par la grosseur, puis les grosses colonnes, tout ça, ça doit être quand même une édifice qui est important, mais quelle édifice que ????

on ne sait pas. Ca ici, il n'y a personne qui monte l'escalier. Mois, ça me fait rien, ça me fait absolument rien, ça me laisse vraiment sans réaction, ça. Je ne vois pas le pourquoi d'une photo comme ça.

IN: Est-ce que tu as un sentiment vers les photos comme ça?

?: Pas ça de tout, non. Ca me fait rien. Ca me donne pas de sentiment aucun.

IN: Est-ce que ça te laisse vide parce que la photo est vide elle-même?

?: Oui. Elle est vide. Une dame qui regarde d'un bord, puis le monsieur qui s'en va vers la même direction, mais encore tu ne sais pas pourquoi. Il me semble qu'une photo, quand même, elle devrait te donner une raison, puis cela m'en donne pas. Puis celle-ci, c'est une photo, un mariage, tu le sais parce que tu vois une jeune mariée, tu vois le voile puis tout ça, mais ça n'a pas de l'aire heureux, ça a de l'aire plutôt triste, on dirait que quelque chose est arrivée, puis les gens ont pas de l'aire heureux. Il me semble que c'est comme ça ça devrait avoir l'aire, une réception ou bien même une session de photographie après un mariage.

IN: Puis le jeune en avant, il regarde de ...

?: Oui, il regarde d'une façon comme si il y a quelque chose qui va pas. C'est quelque chose qui se passe, puis ça devrait pas ce passer. Puis même le jeune marié, tu vois un peu son visage, puis il n'a pas de l'aire trop trop satisfait.

IN: Puis les photos de mariage, ils doivent être heureux?

?: Ben, il me semble. C'est une journée qui est tellement belle pour le couple, et puis la jeune fille, elle se tient la tête, son voile, puis lui, le jeune marié, regarde d'une façon de, qu'est-ce que je fais ici, ou bien, je ne sais pas, moi. Peut-être qu'il réalise, déjà même, que c'est mal marié, je ne sais pas. Même la dame dans le coin, qui fait partie de cortège nuptiale, pas de l'aire trop heureuse, elle non plus.

IN: Est-ce que tu penses qu'il y a un point de vue, une échelle qui est intéressant là-dedans, à cause de la dame à côté? Parce qu'elle semble presque dans la main de l'homme en avant?

?: On dirait qu'elle ne fait pas même pas partie de la photo. Elle est trop loin pour, tu sais, la rapprochement des autres, les autres sont près, puis elle est, quand même, les dimensions ne sont pas égales.

IN: Les dimensions entre elle ...

?: Elle et puis les autres. Tu vois que ce n'est pas tel quel et pas tellement loin, mais son corps est tout petit dans la photo, ça fait que c'est pas ...

IN: Est-ce que tu penses que le photographe l'a fait exprès, de mettre la main de l'homme tout près de sa tête?

?: C'est possible. Il me semble qu'elle n'est pas à sa place, non plus. Lui, il est trop près, puis elle est trop loin. Ça fait trop un gros contraste. Ça la fait paraître encore plus loin, malgré que, si tu t'imagines la scène, il me semble qu'elle ne devrait pas être si petite dans la photographie, elle.

IN: Puis, l'autre photo à côté?

?: Ca encore, ça me laisse, je me demande si c'est passée quelque chose de terrible. La jeune fille semble fuir, puis les autres, ils regardent, mais on ne sait pas quoi. Alors, si c'est un événement fâcheux qui s'est passé, devrait quand même montrer la scène pour qu'on sache pourquoi elle fuit puis les deux autres regardent. On ne sait pas.

IN: Est-ce que tu penses que c'est une scène normale de la ville?

?: Non, pas par son visage à elle. Pas par l'expression de son visage. Ca doit être quelque chose qui est arrivée, et c'est quand même pas gaie, les gens regardent, mais on ne sait pas quoi. Ca nous laisse en question.

IN: Des fois, des choses qui te restent en question sont intéressantes quand même.

?: Oui, mais tu veux savoir pourquoi, par exemple. Je veux dire, j'aimerais savoir, moi, qu'est ce s'est passé derrière, de toute façon, pourquoi elle fuit, c'est peut-être un accident, c'est peut-être ... de toute façon, par l'expression de son visage ça ne doit pas être plaisant.

IN: Puis la prochaine?

?: Ca, c'est très calme, paisible. Tu veux penser aller t'asseoir sur la bord de la mer puis relaxer.

IN: Est-ce que tu aimes cette photo-là?

?: Oui. Je la trouve très plaisante.

IN: Il n'y a pas trop d'ombres?

?: Oui, mais ils ont leur place dans la photo. C'est sombre, mais ça a quand même sa place, ça a une raison, tandis que

les autres, c'est des êtres humains, et il y a beaucoup d'ombres, tu vois mais tu peux pas distinguer, premièrement, de physiognomie, puit tout ça, mais quand c'est un paysage comme ça, il me semble que ça fait beau, c'est plus réaliste. Je la trouve très plaisante, celui-là. Puis celle-ci, à côté, c'est gai, c'est plaisant, ça aussi. Un jeune couple qui regard une scène, puis c'est bien. Même si tu ne peux pas distinguer vraiment la scène, à cause du garde-fou ????? là, ça fait quand même beau.

IN: Par rapport aux autres, tu trouves celle-là relaxante, et les autres, est-ce qu'ils sont stressantes?

?: Oui, parce que ça te fait penser, comme les gens qui regardaient une simple fille qui fuit, tu ne sais pas pourquoi elle fuit, puis te ne sais pas ce que les autres regardent, fait que ça fait trop [END OF SIDE]